

MediаScene

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BIG PIN-UP ISSUE!

A SUPERGRAPHICS PUBLICATION

cover painting by steranko

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MEDIASCOPE

CHANGES!!!

We told you they'd be coming and we meant it! According to our mail-in poll, readers were surprised by the changes we initiated last issue—especially in regards to our title. Our reasons were simple but important. COMICSOCENE seemed to suggest a limited publication within which we could comfortably work—MEDIASCOPE supplied the answer to the problem.

We have discovered more and more that the interests of our readership have spread in a dozen different directions, just as ours have. Thus, multiplicity we feel, can only add more verve and variety to a publication that has already been judged comprehensive, informative and most of all entertainment.

What we're really trying to say is that we are continually striving to improve the breed. Look around and see how many other publications have attempted to evolve, to shape themselves to the precise form of their market. Look around and you'll see the same old stale, tried and dull formats, the same off-the-wall, flat features and ho-hum articles. If you can't remember the last time you were excited about receiving the latest issue of a magazine, then you'll have to agree with us. All has often we find ourselves taking five minutes to look through a publication for something interesting, or at least different, only to wind up tossing it on a pile with a stifled groan.

Too many editors and publishers just don't care and their efforts show it. It's the easy way out—a trap we promise not to fall into! MEDIASCOPE will continue to be plastic enough to encapsulate and accommodate the shape of things to come!

Since the beginning, we have spent an ever-increasing amount of time essentializing our news through first-hand interviews, often double-checking to ensure accuracy. Unlike some magazines, we never revere the inferiorities, we don't print blind items to be controversial, or fill space. We don't have to! Our policy has always been to gather facts directly from the publishers, editors, writers and artists that are responsible for the news. In many cases, these people are, or have been, co-workers of ours at one time or another, which gives us an inside track as other publications have.

That's a heavy statement to make, but believe it or not, some of these publications rely on our

news for their research and even reproduce material first published in MEDIASCOPE! Sounds wild, but we can prove it! If we have to, and maybe we will in a future issue. By the way, we don't mind in the slightest and if they'd give us a credit, we'd even help! (And we need to press the point—our readers know we're first with the best!)

Here's another plus, in case you haven't noticed. Publishers are looking at MEDIASCOPE for material to use in their publications. If you were a comic book publisher, you received a free full-color Tales poster which was printed in *Savage Tales* several months later. We also ran a full-page Barry Smith illustration that was picked up for the same magazine. You'll probably see our *Savage* book cover turning up too. We also have Marvel permission to run our Bill Everett art. Mentioned on article we did on C.C. Beck in one of their books, plus a Captain Marvel Jr. model sheet that was originally published in *The History of Comics*. We even have George Poli to sign the jacket! And we created for *Big Savage* (COMICSOCENE II) in her new film. Then Belafonte got in touch with us for the purpose of using the cover painting of COMICSOCENE 5 for an important new series they will be publishing this year.

Several companies have also picked up the game and puzzle formats we started in *FGDM Magazine*. We're proud to say our readers saw it all here first!

About the *Savage* cover, you'll find it presented in our science fiction section. The painting itself was rendered about five years ago in the Brooklyn studio of artist/illustrator Dan Adkins. At the time, Dan and I were trying to outdo each other while working back-to-back in a comic called *Strange Tales*. Whenever I was in New York, I'd drop in for a visit that sometimes lasted several days. On this particular occasion, having nothing else to do, I decided to kill some time by playing with paint. Adkins, of course, was already a skilled painter, had sold a number of his renderings for book covers and had an impressive knowledge of painting techniques. I had never even so

much as picked up a palette and brush.

No matter, I started painting with Adkins coaching about tips and tricks on mixing color, underpainting, etc. At the background, by the time night had turned into day, the painting was completed. I suspect Adkins, as the teacher, was more pleased with it than his pupil.

During the period that I was painting for a living, I submitted this first attempt to art directors but was continually rejected. They different. Too off-beat, I shaded it and forgot about it until the fifth issue of COMICSOCENE. In the meantime, another artist lifted the figures of the gorilla and serpent step of the stone column and used them as the basis of a painting for the cover of a *miscellaneous* black and white horror magazine.

When Belafonte called to discuss using the illustration, I was more than pleased especially since the artist they planned it for was Hugh Bracken's new adventures of Stock, one of her most popular characters, out of print for years. When no one knew (except perhaps Adkins) is that the barbarian in the painting was the original stereotypical of my own sword and sorcery hero, Tales, End of story.

As you know, our policy is to give our readers more—more news and graphics than is available elsewhere, more for your money, more innovation. It was with management that we heard we had been accused of not having as experimental and imaginative as we had promised. Obviously our editor isn't aware of the function of a news magazine as against an article magazine. A functional orientation is always our first consideration. As for experimentation, the entire COMICSOCENE concept was experimental. So was our *Brig* issue with The Black, So was *Frogs*. And our S&S Double issue with its free poster. Perhaps we can best answer that charge by giving a response that comes in from our readers' poll: "There are

things in MEDIASCOPE that I like and some that I don't like, but good or bad your publication is always interesting and unpredictable in the best sense of the word. It always gives us more!"

Hopefully, you'll find this issue of MEDIASCOPE as "interesting and unpredictable" as any that have gone before. For starters, we've completely reorganized our format to accommodate more material. This issue's smaller type allows us to present a full 30% MORE MATERIAL! In addition, we've typed our graphic design to give you more illustrations and reproductions in a more flexible and exciting format.

Girly Girl! Girly!

Your response to our new SUPERGIRLS calendar has been nothing short of sensational. Our thanks to everyone who's taken the time to write and say how much they enjoyed the art and the high quality of the package. It was gratifying to get that kind of response. We enjoyed every comment almost as much as we enjoyed putting the calendar together in the first place (but not quite).

As we stated last issue, the SUPERGIRLS give us the inspiration to dedicate this issue to an American phenomenon known as The Pin-Up Girl. Our lead pictorial layout showcases a quickie history of Pin-Ups from Charles Bengt Olson's damsel beauties to today's big screen superstars. You'll find a host of famous pinup artists featured, all doing what they do best.

The Girls of The Comics are spotlighted next in a dazzling display of far-out femininity. Who knows, you might even be tempted to dig out a handful of your old comic books and do some of your own research! Did you know that the third volume of *The History of Comics* will dedicate a comprehensive chapter to the

Fighting Females? The book is in preparation and with a little luck will be available late this year, hopefully for Christmas. Keep watching these pages for a publishing schedule.

This issue's consummate entrepreneurs kindly compliment our chosen them by visualizing The Goddess of The CineScope Screen, America's No. 1 Pin-Up Girl, Marilyn Monroe. Though it's been twelve years since she left us, the blonde is almost as prominent today as she was during her lifetime—with books, calendars, documentaries and magazines still paying tribute to her breathless, mythic beauty. We hope you'll like our offering to the lady who proved that gentlemen did indeed prefer blonde.

In response to our Readers Poll, we've expanded our science fiction section to double its size. In addition to increasing the film and comic news twofold, our paperback news has been slanted towards the film and TV areas in order to give you the fullest coverage on what's happening in the liveliest of the arts.

Those of you who ordered The Encyclopedia of Super Heroes, folks the books are still in production. All orders due on file are prepared for mailing the moment the books are completed. More on this project next issue.

Speaking of next issue, we are preparing our first SCIENCE FICTION SPECTACULAR especially for those of you who like spacey stuff who wrote demanding it be done! We guarantee some very special surprises plus an announcement about one of the most exciting projects we've contemplated in quite a while.

Till then, take care.
STERANKO







10) Curvy Betty Grable reigned as pin-up queen of wartime 11) Rita Hayworth projected seductively look 12) Marilyn began career as calendar girl, became movies' leading sex symbol 13) *Esquire Magazine* became synonymous with pin-up art by featuring 14) the girls of Alberto Vargas. —Vargas' girls were slicker, more realistic, interestingly costumed 15) In *The Hustler*, Russell's assets were double trouble 16) *Playboy Magazine* premiered in 1953 making girl-watching a national pastime 17) Brigitte Bardot rocketed to stardom with sultry sex kitten image 18) Jayne Mansfield wiggled into pin-up scene, tops list of dumb blonde imitations 19) Sophia Loren inched competition out of spotlight with earthy, sensual appeal 20) Illustrator Bob McGinnis created glamorous high-fashion image for paperback pin-ups in 60's

Esquire



In a move that surprised and stunned nearly everybody in the comic book industry, Archie Goodwin tendered his resignation from the National editorial staff recently. "Archie's leaving did come as somewhat of a surprise," said DC comic book editor E. Nelson Bridwell, when asked about how all this came about. "He apparently had a proposition laid before him elsewhere. But he did let us know about his leaving in plenty of time to find replacements to handle all of his books."

Now that most of the line is shifting into the sixty-cent format, Archie's departure could create difficulties, inspiring his titles without an editor. Holland, in an effort

one of our editors is missing!

to stave off such a situation, has divided the Goodwin books amongst their present editorial staff, rather than find a replacement for Archie.

The disposition of Detective Comics is once again in the hands of the able, and long-time, *Batman* editor, Julie Schwartz, from whom the title was taken when Archie first arrived at the scene last year.

Murray Boltzman will be taking control of G. I. Combat, while Joe

Jack Kirby's OMAC, the One Man Army Corps, has finally been placed on the DC schedule for a June release date, but no news has come out concerning the publication of the *Shinglets*, the latest of Jack's big going strips.

When it finally does come out, OMAC will be more of a One Man Police Force than One Man Army, apparently inspired by the current crop of super-cops. His writing for the series will be a highly-mechanized

OMAC hits sum sched

ized and industrialized future earth with OMAC a scientifically-created one of the future. He will operate alone, fighting wrongs and punishing evildoers.

OMAC's first adventure will be an origin story in which the hero receives superior fighting prowess and abilities from an extraterrestrial referred to as "Brother Eye." Shades of 1964's *Also in the Army* will be OMAC's first confrontation with an organization patterned after the notorious *Morder, Inc.*, which sends gifts of death to their victims.

Meanwhile, Kirby's sole surviving creation, Kamandi, seems to be enjoying a healthy sales response from the comic book buying public. Upcoming adventures will take Ko-



mandi into Chicago, where there seems to have regressed into the gangster era of the 1920s, and even more surprisingly, humans can talk. But there's a trick ending to the tale, and a big shock lies in store for the "last boy on Earth."

First reported in *COMICS/SCENE* 4, the experimental DC *Comiconicola* is still wending its way throughout the country, through rain, hell, dust, snow and mechanical breakdowns, and apparently burning cans for fuel.

Termed as "succeeding in its purpose," the *Comiconicola* is traveling into the small, far away parts of the country. "We're learning things from it all the time," revealed Sel Horowitz, manager of the project. "You wouldn't believe it, but there are parts of this country that don't even know what a comic is. The kids never see comics of any kind. That's the kind of information we would never have gotten without the *Comiconicola*."

Apparently pleased with the job Frank Robbins turned in on his one-shot *Shadow* assignment, the powers that be at National are in for giving the book to Robbins as a permanent beat. The delays and setbacks incurred by Mike Kaluta's inability to meet the schedules required of him seem to be proving too much to tolerate and Robbins' name was mentioned by Canina in a conference in Julie Schwartz's office.

Orlando takes over the adventures of the Unknown Soldier in *Spangled War Stories*.

The segment of the last Goodwin book, *The Terrors*, will be going out to California-based Jack Kirby in the hope that he can accommodate it into his work load, leaving Joe Kubert open for new projects and the development of his *Tenants, Eleas, and Sog*. Back titles, *Benny O'Neill* is apparently having enough trouble keeping the *Shadow* on schedule and will not be pitching in to help out in Archie's absence.

In the dollar book department at National, steady sales seem to ensure the continued appearance of the super-sized giants, with another

big book bonanza

Shazzam is in the works, and a *Tarzan* giant that is nearly 100% Kubert written and drawn. The *Tarzan* book will continue the adventures of the ape-man by chronicling "The Return of Tarzan," the direct sequel to last year's "Tarzan of the Apes" presentation.

Work on the aforementioned First Edition reprint comic is also progressing at a steady rate with *Detective 22, Session 1* (Wonder Woman's big premiere) and *Wild 2* ready for printing.

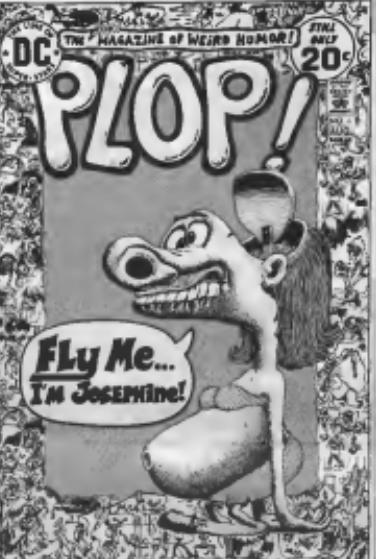


"Babbins doesn't seem to take any pains to put the *Shadow* in any art or form," commented Nelson Bridwell, "but there is no question that he is drawing the *Shadow*. It may look a little strange to non-*Shadow* fans, but it is the *Shadow*."

The first of Hector Reitman's *Benny the Jet* tales has arrived from the Philippines, and its guest author/creator Len Wein, "is just marvelous what Hector has done. He added all sorts of icing things and really did a fantastic job." Inspired by Reitman's efforts, Wein will soon have the halting creature build his most deadly foe, another *Swamp Thing*. The new nemesis is really his diminished

future will be "The Case of the Patriotic Crimsons," the second *In-Justice Society of the World* tale, revolving around the *Liberty Train* which is, in turn, based on the '40s *Freedom Train* that travelled around the country selling War Bonds. Bob Kanigher has written a two-page essay on the *Freedom Train*, to be illustrated by John Calvert, and awaiting the shrewd new readers.

In the *Wander Woman* *Super Spectacular* coming up, there will be a reprint of the '40s *Session* comic story in which someone is impersonating both Wonder Woman and Diana Prince. An *Elfe Candy* reprint will also be present, as well as a different type of *Wonder Woman* mystery story. It appears



that in this particular WW epic, the artist, M. G. Peter decided to credit both himself and the writer into the splash-panel. Now, some thirty years later, everyone can identify Peter, but nobody knows who the women writer in the page is and the story will probably be published without credits.

One of the all-time greats of the comic world, Bill Finger, died in February this year, succumbing to the poor health that has plagued

batman author mourned

him for the last few years. Born in New York on February 8, 1918, Finger grew up to become co-creator of one of America's greatest legends, *The Batman*.

Finger's contributions to the character, and even the very design of the costume were impressive. Working from an idea sketch by Bob Kane, Bill suggested the addition of a cape, cowl, gloves and bat-like ears to an otherwise Super Man-type costume. Robin, and villains like The Joker, The Commissar, Two-Face, Clayface, The Penguin, The Riddler and The Riddler were either outright creations of Finger's or were collaborations between himself, Bob Kane and Jerry Robinson. Throughout the forties, in terms



arm from a couple of issues back, the idea being, if the *Swamp Thing* can regenerate an arm, why can't the arm regenerate another body. After the creature fights his 'evil counterpart, Ian admits a temporary lack of ideas for the *Swamp Thing's* development. "I'll pass its oldest time for the evil Nazi schemes."

Ian will shortly be forced to relinquish his hold as the *Justified League* title, due to his commitment as other books. He will, however, be doing at least two more, dealing with the "Return of Amcrest" and a trip to *Theeogor* about Hawkman.

Other material appearing in the sixty-cent *Justified League* in the

of creativity, characterization and story structure, Finger was the Batman writer, setting the pace and establishing the Batman as an American phenomenon.

Always a meticulous craftsman, Finger composed great files of research for the many stories he wrote, which included a prodigious amount of scripting throughout the Hopalong era in the forties, including *Three Lives*, *Wildcat*, *Black, Rusty and His Pals* and *Clip Caruso*.

"it'd be fun to do the shadow"

all of them so well researched they invariably came in late.

From the fifties to the seventies, Bill left the comic field behind, only to return in late 1973. Murray Boltinoff was interested in having Bill write for him, and Bill himself seemed to have taken an interest in the medium again, but the years of hectic living and writing health were taking their toll. He looked weak and tired. The ideas were harder in coming and things were tough for him (where was AC&T?). When we asked Bill what he wanted to do on his comeback trail, he smiled and said, "I hear they've got the Shadow now. You know, Batman was the Shadow and it'd be sort of fun to do both of them."



Apparently National Periodical's loss is Marvel's gain as Tony DeZuniga, Alfredo Alcalá and Gerry Tolson have packed up their pens and brushes and become members of the Marvel bullpen. The three Philippine artists are all doing mystery stories for the black and white magazines, receiving packages of scripts periodically to keep them going under an exclusive contract with Marvel. Their appearance on the color books is being delayed indefinitely in the hopes that they can raise the quality of the black and white.

Marvel will probably be following the lead of National in its drive for sales, especially in view of the apparent success of the dollarized

giants.

Savage Tales, in its third incarnation, has been the recipient of some strange problems, not the least of which being a \$3.50 comic printed. *Savage Tales* started for publication in *Savage Tales* 4, indefinitely given to Neal Adams to ink. Needless to say, Neal was late and had only done about half of the story when Roy was forced to take the job away from him and let just about everybody that can wield a brush at the office have a crack at it. The resulting job is adequate, but not what it should have been.

In issue 5, we are going to be treated to a story that is, by omis-

sulated logic, based on a Reward

idea and expanded to tremendous

MEDIEVSCENE



proportions. Basically, it deals with a severed finger, is illustrated in grotesque detail by John Buscema, and adjusted a little much for the color comic (it was to be issue 420, was consequently placed in ST 5). Backing up this thriller should be the long awaited 18-page *Extreme Morto* strip, Red Sonja and Blackmark.

Meanwhile, in the *Cowboy* comic comic, Rich Buckler and Ernie Chua team up with Roy on a Michael Rennie plotted story about a Rand from a forgotten city. Issue 41 will use the name of Buscema to the strip as Cisco runs into a weird plant-girl who controls a tree of life and death.

Coming up in the near future for

Cowboy will be the beginning of the year and a half serialization of the novel, "Cossin the Conqueror," also known as the "Hour of the Dragon." Roy feels confident that readers will stick with the story. "Sales in the *Cowboy* comic are better than ever," he revealed to *MEDIEVSCENE* "and the book is one of our top-sellers now."

After a year's association with *FOOM*, it has been mutually decided to produce all associated material from the Marvel officio-

o move that should have been

SCENE have been scrapped and the chose that descends with different prices and page counts was once again unleashed in the Bullpen. At this stage of the game, plans call for the continuation of the 25 cent price on the majority of the line, with all the previously announced 25 and 40 cent setting at 50 cents with 30 pages of new material.

The appearance of the four 25 cent books over the next two months will be purely one-shot, because the books were originally ready when they were scheduled. Don McGregor's handling of the *Nobies* series in *Vampire Tales* is apparently meeting with approval from the buying public and can promises to keep more of the living vampire's tales coming. In issue 5,

readers in the first place. The new agreement calls for SUPERBROPHES to merchandise Marvel material on a contract basis.

Marvel's two previous attempts of clubs were bombs! The Many Marvel Marching Society had the most potential but was canceled because all that could be produced was a cheaply printed membership kit and a one-page club bulletin over a period of several years. Then Marvelness promised the world, but only succeeded in riping off thousands of fans. For many Marvelites, this was the sell.

Marvel contacted us in late 1972,

asking us to develop a club and

design a first-class membership kit and club magazine. Assembling the



the membership and Steve himself, the kit and magazine were top quality, in spite of lack of communication and material, price and policy mix-ups, errors and delays. Now Marvel has the kit in itself. We can't help wondering if Marvel can maintain the demands of TOSM in view of the fact that comic and magazine deadlines are barely being met. We do know that the eyes of Marvel fandom will be watching, waiting to see what happens. TOSM is a great idea with a sensational start—but should it be mishandled and fail, it will mean the end of an organized Marvel movement for a long, long time to come.

Rich Buckler and Ernie Chua illustrate "Blood Tide," "It's a combination mystery/thriller piece," Don told us, "with a shock ending that should catch the reader off guard. In *Vampire Tales* 6, I'll be doing 'Where is Selene Head and What the Hell am I Doing There?,' a western tale where off-had breaks loose, drawn by Tom Sutton. Mike Pugli will be drawing my 'Vampy Manipulators' but that's all I'm



scheduled as yet."

In the color comics, McGregor will be putting the Black Panther through his paces in *Apache Action* 11 with a big battle tale titled "Once You See the Grasp." Killdeer will be battling the War of the Worlds in *Amazing Adventures* 23 and 24, titled "The Devil's Mercader" and "Something Worth Dying For." The tales are illustrated by Rich Buckler and Mark Trapa, with settings of the Indianapolis Speedway and Battle Creek, Michigan's central farmland.

Marvel continues to blaze a trail in the large black and white magazine field as they add a revived and revised *Beast of Burden* to their line-up and await the final contract signing for the *Planet of the Apes* and *Godzilla* properties.

Coming up in the *Crazy* black and white from Mark Wallman will be "Werewolf," a co-featured satire with layouts by Marie Severin and finished art by Bob McCloud. Marie and Mark will also be teaming up on a spin-off of *Daytime TV* and the "Chinese Mouse" will be making an appearance. Steve Gerber and Marie Severin turn out a loonie on *Madness Tops* and Dick Wright does some political parodies.

The following issue of *Crazy* will feature the cover story of "The Ekstrosit," by Mark and Mike Pugli in an "all mystics-like" issue. The "Mythological Moose" will be

b-w mags nix poster pix

Yet another of Marvel's innovative ideas has gone the way of the 10 cent comic. This time it's the Marvel mini-poster that was to appear on the inside front and back covers of the black and white books. "We just couldn't get enough good, original poster-type art to continue the project," commented editor Mark Wallman.

Still more confusion comes with the news that all price changes reported in the last issue of *MEDIA-*



SWAMP THING

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present, along with UFOs and a take-off on the *Men, Myth and Magic* weekly magazine.

Tom Wren is dropping his debut on the *Galaxy*, *Free Flat* and *Pewter*, due to the increase in size and frequency of many of his commentaries, plus the fact that he'll be taking over the *Hulk* scripting chores with the May issue. Among the first things he'll do with the *Hulk* will be a rematch with the Missing Link in an Appalachian setting. "Sort of the *Hulk* meets

wein wonder tales

the *Wolverine*," he confided. The issue will shift to Canada for a fight with the Wendigo and the first Marvel Canadian superhero, the Wolverine.

At that salacious moment, over the *Bebedores*, Lee will be lining up a meeting between the ever-changing super-group and Professor X, to team up against Magneto and the Brotherhood. Of Evil. Magneto's soon after will follow adventures with Powerline and the Wreckers and his Wrecking Crew. Then, the Son of Sonon will be appearing in the *Bebedores* *Great-Sized* book, along with the *Mengulater*. Looks like it's game, happen-



again, Captain America is going to renounce his super-identity for the fourth (or is it fifth or sixth?) time so that he can pursue a life of his own. He'll be leaving the Falcon alone to battle two Lucifer and all the assorted villains from his past, thus building himself a made-to-order excuse to don the red-white-and-blue uniform again in a few issues.

Steve Gerber and Val Mayerik are teaming up to bring back the adventures of the Living Mummy, first introduced in *Supernatural Thrillers* last year. The initial role will be a broader origin of the character, and a long, meandering through New York.

Another new character to join the Marvel line-up will be the Doug

re-emergence of Sue Richards in a vital role in the Gerry Conway scripted and Val Mayerik sketched series.

"The Coming of the Firelord" is the title of the three story in which he finally vanquishes the Destroyer, only to find that a new villain has entered the scene. The Firelord Skulking gear's once again, Gerry Conway will take on a two-part spiderman role in "Danger is Called Tarantula," in which a South American villager kidnaps Peter Parker and some of his friends in order to ransom them back to New York City.

Merv Wolfman has his hands full lately, keeping the large block and white magazines going while trying

to re-imagine his *Dracula* legend in some sort of cohesive order. An example of this has in the next few months on *Tomb of Dracula* 23, takes the vampire behind the Iron Curtain in a story based on an old Russian legend in which a townswoman's husband returns to haunt her after his death. This story leads into the first of the *Giant-Size Dracula* thrillers that introduces Ulith, Dracula's daughter. It takes him to London and involves a Lady castle owner in England being tortured by a spouse who fights Dracula as he tries to save the lady. The story is concluded in *Dracula* 23 (the 25-cent size) in a tale that reveals the haunting turner's identity, and open Dracula's re-

making on an exaggerated case out of a fact that was common knowledge to a number of artists and writers. After listening patiently to a heartrending story concerning the ethics of comic publishing and how he should make an apology about the matter, Adams replied with, "Okay, you can have the strip, but you just lost an artist."

Considering Charlton's pay rate, Adams was satisfied with the matter, with *MEDIASCAPE* just did you a big favor."

Dom-de-damn!

Don Glot continues to turn out scary after story for Gold Key comics from his home in the wilds of North Hollywood, doing his best to simultaneously elevate the stature of the entire line and start a new book for another of his creations, *Tropic the Carnage*.

Meanwhile, in Dan's already established titles, Dr. Spektor 9 will offer "She Who Serves the Dark Gods," continuing the mythology begun in *Demons*, in which a beautiful witch induces Spektor, causing him to throw Lakota out of his house. Issue 10 will bring back the *Mummy*, from Spektor 3 in a tale titled "The Return of Ra-Ka-Tay."

Dr. Spektor 11 will be the beginning of a big change for the character. "The new story line will make Spektor crazy as a coot," Dan told us. "Then there'll be one issue without Lakota where he actually falls in love with somebody else. Simber the Lion-man will be in-



their big battle in issue 24. A Mickey Spillane type detective will track down Dracula in 25. (Whee!

Lucky for Mark, Chris Claremont and Dan Heck will be taking over the second of the *Giant-Size Draculas* so that he and Gene Colan won't go bat-happy trying to keep track of things in Transylvania. And on the lighter side, Wolfman will be scripting *Sub-Mariner* 71, a big battle issue in which the *Provo* and *Homer* punch it out for 18 pages.

Last issue of *MEDIASCAPE*, we reported Dan Adams working on a new superhero concept for Charlton called *Liberty Bell*. A little research will disclose that



wolfman dracs packs racks

level of the spirit, a love interest develops between the vampire and the woman he has saved. Macwhite, Taj has referred to India for more intrigue there, Rachel is being lured into new adventures, and the idea is being setup to write four separate stories in each issue that will run for about six months and will all be tied together in the end. All this will come about of course after Blade and Dracula have



ended into the saga also." Issues 12 and 13 will feature 25-page stories, by the way, a policy Glot would like to establish, and which gives the average comic reader more for his quarter.

In Glot's *Bogey* book, the barbary mercenary battles the Dark Gods in the "The Ruby of Gorgath."

"It was originally to be Gorgath, but somebody screwed up on the cover copy and it was easier to change the interior lettering." Issue 9 offers "Night of the Sepulchre" and introduces a new SAS hero named Torgus.

Response to Dan's writing efforts has been almost non-existent. "Gold Key doesn't have letter columns anymore," comments Dan, "and they don't want them, even when I offered to do them for free. Reader response doesn't interest the editors because they say it all comes from the same hardcore 'fourme' people."

In an effort to better when he cannot get people to write, Dan is asking his readers to write to Gold Key c/o Western Publishing Company, 6922 Hollywood Blvd., Hollywood, California 90028. All letters should be addressed Spektor at *Bogey*. Just to the New York or Racine offices and should deal in specific ideas or dislikes. The letters will not be published, but they will go a long way towards influencing Dan's approach and maybe (fingers crossed) Gold Key's fan policy.

give me liberty OR...

HISTORY of COMICS 2

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If sword and sorcery, heroic fantasy and barbaric adventure are your idea of a good time, then you'll want to get the SPECIAL DOUBLE ISSUE of COMIXSCENE spotlighting these themes. The most exciting issue yet, this two-part package is packed from cover to cover with the most sensational graphics and illustrations this side of Hyboria. In full and double-page spreads (some in color), you'll see some of the finest artwork ever produced by Kubert, Wood, Marco, Kirby,

Smith, Victoria la Fuente, Jesse Santis and Steranko. All this plus a host of authoritative articles and features, profusely illustrated with rare art and reproductions not available anywhere else. Never before has such a super portfolio of sword and sorcery material been assembled — and perhaps never will be again. If you don't already have it, get your copy of this self-out issue today — or have the curse of Crom on your head!!



Now, TALON, the sword and sorcery character created by Steranko, is available as a giant 23" by 32" full-color poster. Legions of comic fans have written since they first heard of him, inquiring about Steranko's dynamic barbarian hero, TALON — and in answer to those requests, we are releasing this exciting new poster as a limited edition item. With all the impact of a crushing blow from a blood-drenched battle ax, the giant figure of TALON, garbed in full barbaric regalia, strides forcefully off the center of the poster, out of a fantastic world of demons, magicians and naked slave girls, right into your room. Destined to be one of our hottest-selling items, the TALON poster is certain to become a rare, sought-after collector's item in the near future. Buy two and lock one away for your old age. Don't miss the most sensational sword and sorcery character since Conan. Don't miss the most exciting poster buy of the year. There will never be another quite like the giant TALON poster. Send for yours today!! TALON is a poster you won't want to miss!!

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MARILYN



Wander Woman, the amazing Amazon of comic book form, exponent of Women's Lib and star of her own 90-minute TV movie on ABC, may just be in line for a series of her own. First scheduled to be seen on the March 12 Tuesday Movie of the Week and starring Cathy Lee Crosby, *Wander Woman* is being backed with hopes that it seems they come out of the pilot.

genesis two remake on abc schedule

ABC's version of *Gene Roddenberry's Genesis Two* (as reported in last issue's news) will be titled *Earth Two*, and is scheduled to release in late Spring. Hopes are running high for this series, especially in light of the success they have had with *Martin Caidin's "Olympos"* idea that became the *Star-Miller Seller Man*.

Meanwhile, Steve Austin, the *Hi-Millie Seller Man* is doing well, in his Friday night, 8:30 time slot and has even interested the Teppi-bubble-gum people in issuing a set of cards. Here's their for success!

On the syndicated side of the TV news, *The New Good Camera*, with Allen Funt and John Bartholomew Tucker is packaged and ready to go with a New York market assured.

The Edieh is also being prepared for release to the smaller city stations as an anthology of weirdly mysterious stories hosted by John Newland, with hopes being expressed for prime time network acquisition. The pilot show of the series features William Shatner as a somewhat normal person experiencing an adventure in the psychic realms.

Misdeas: Impossible's Peter Graves is being groomed for a new series by NBC, this time playing Ross Macdonald's famous private-eye Lew Archer in a special TV movie adaptation of the best-selling *The Underaged Man*.

CBS executives are in an embarrassing position as they try to line up new shows for the upcoming Fall season. Their major source of concern has to do with the *Planet of the Apes* show they would like to produce, but may have to delay thanks to their own lack of foresight over a year ago. At that time,

cbs goes ape in '74

The *Apes* property was offered to them as part of a package, independently or whatever they wanted, but they finally turned it down, no doubt eying re-up and production figures. After the movies proved a tremendous success, clattering *Julia* Andrew's *Special*, *Superfragile*, *Explosive*, *Violent* and surprising everyone, CBS *AP* are not have enough time to adequately prepare scripts for a new series. New the frantic search is on for scripts.

The Fall of 1973 was the last appearance of the year of the cop. The police came out of their hyper-cautious roles of "pigs" and "head-buster mothers" to become real, human, friendly and violent men. It looks as though the humanity and tenderness that has come to the police force will be filtering down to the common people too. The names of Connor, Rojek, Man-

ni and Toma will still be in the TV Ratings, but in a drive for decency and "entertainment," the networks will be pushing the names of Jenny Sue, Becky, Jennifer, CT-Boy (TV) and the like.

Humanity, however, is a la *The Waltons*, is apparently in, bring us to tears with heartbreak, heroines and little nuggets of arthritic wisdom. We're not saying that the idea doesn't have a place on TV, only that we can afford to much while the networks jump on the righteous poverty bandwagon to produce a profusion of shows about a bunch of simple but hardy farmers, (or mine workers, or whatever the hell they are), who eat a whale mountain, have plenty to eat, produce

to press. This time around, life will feature more illustrations and "educational editorial matter," with a smaller circulation than presently forecasted, combined with a higher price.

disaster dollars: latest b.o. bonanza

It appears that man-made and natural sent catastrophes have resulted in box office miracles. *The Tower*, by Richard Martin Stern is *Penitentiary Adventure* that substitutes fire for the sea, and the world's

combined properties under the title *The Towering Inferno*, with a screenplay by Stanley Sholman.

Following on the burning skyscraper will come the *Charon Huston*, George Kennedy and Lorne Greene starring movie *Earthquake*, Mark Robson, who has previously directed *The Bridges at Toko-Ri* and *Champion*, will be producing and directing this thriller that is and loosely based upon the San Andreas Fault disturbance in Los Angeles. George Fox will be handling the screenplay from a story of Mario (Wellbeloved) Pazz. If you have the patience, you can watch another ocean liner burn in *Juggernaut*, a United Artists film, directed by Richard Lester

the unsuspicious actors around the world that have made a dramatic contribution to the horror movie genre. This year, the *Mrs. Ann Radcliffe* is going to the *Beach* for her role in the *Big Crosby Production of Arnold*. Other recipients of awards will include novelist Tom Tamm, producer-director Don Cato, and screenwriter-producer Richard Matheson.

Toured as *Filmmakers and United Artists* "biggest step ever into the science-fiction feature film era," *Cyberia* will be going into production this summer. *Cyberia*, with a screenplay by Richard Matheson (*Legend of the Red House*, *Omega Man*) is based upon a novel by Lou Carver, who is himself an ex-

cybernia set for ua distrib

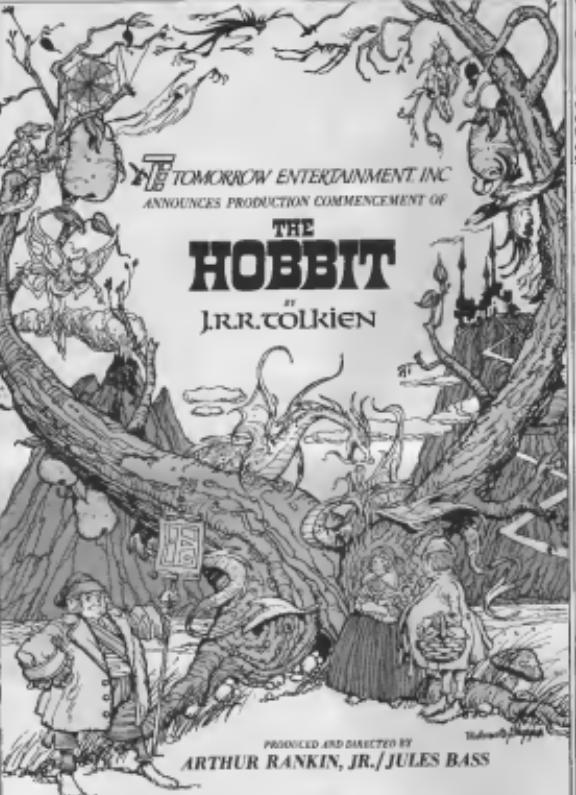
comic book writer and artist, and current paperback novelist. Watch for more developments on this big and important sci-fi film in **Mediascene**.

Popular film director Stanley Kubrick (*2001, Clockwork Orange*) is in Ireland overseeing the production of his latest entry into the cinema world. *Ryan O'Neal* and *Maria Baxendale* are starring in *The Luck of Barry Lyndon*, a dramatic experiment by Kubrick that could possibly break his previous box office records.

George Poll and the crew of *Dec Sarge*, *Man at Arms* have just finished 20 days of shooting in the mountains of Colorado, and will be spending the next couple of months refining the new film through its interior shooting, dubbing, mixing and editing in an effort to get it out for the '74 Fall season.

Reps are running high for the film to be another series production, with all the accompanying clubs and merchandise. Director Michael Anderson (*1944*) and Poll are both giving all they can to the project, and when asked if plans for a sequel would be worthwhile, Poll confidently replied, "There were 180 sequels to the book."

Apparently *Westworld*, which many MGM officials thought was a



PRODUCED AND DIRECTED BY
ARTHUR RANKIN, JR./JULES BASS

kids nearly every week and not only claim they're poor, but glorify the virtues of the simple life. High fantasy for kids of every age.

Remember *The Great and Mrs. Mall?* Then you should find this one familiar. It's titled *Why Farmer, The Beast?* and it combines the silly supernatural with the caps and robbins of today's TV screen as a detective and his dog deal with (partly) clever, perhaps, fight crime, and then there's Sally, The Sealie, a sort of Flapper with a mustache, and his old about we, we just can't make ourselves do it . . . forgive us.

And you thought *Life Magazine* had finally bitten the dust? Apparently it hasn't and will be coming around to the newscasts again on a monthly basis, all thanks to the 1973 retrospective special issue that sold as well it had to go back

to print. This time around, *Life* will feature more illustrations and "educational editorial matter," with a smaller circulation than presently forecasted, combined with a higher price.

Three Musketeers will be out shortly and starring Richard Harris, Omar Sharif, David Hemmings and Anthony Hopkins.

Hammer Film director Freddie Francis has just finished *Crash*, the story of an awfully moronic transfer with Jack Polson in the leading role. *Blono Dara*, *Julie Ege* and *Glyn Griffiths* also have parts in the gripping tale of psychological terror.

Don Siegel, famous for his direction of *Dirty Harry*, will be doing a contemporary drama called *Police Miss Moneypenny* later this year, shot entirely on location in West Virginia. This will mark a change of pace for Siegel, since he is usually given violent and high action material to direct, often starring *Clint Eastwood*.

The Count Dracula Society is once again presenting their awards to

best, has proven itself, and rather than being the last film produced by the company, it has shown them the direction for future films. And what could better start than off in this direction than a film by the writer and director of *Westworld*, Michael Crichton. To insure its success, Crichton's film will be a sequel to *Westworld*, entitled *Futureworld*, going into preproduction immediately.

The Legend of the Seven Golden Vampires is the title of the latest in the Hammer films of horror starring Peter Cushing, Julie Ege and Brian Blessed.

Hamas producer Alfredo Eini is trying to interest somebody in his latest film project, *The Inferno*, an eight-million dollar production in need of a distributor.

It seems as though Sam Peckinpah has had his saddle shot out from under him again. In last issue of **Mediascene** we reported Peckinpah in Mexico filming *Bring Me the Head of Alfredo Garcia*, escaping the unions and muddling of U.S. producers. He learned, however, there are not too many good dis-

trictors in Mexico, so Sam had to pack up the footage he had shot and take it to the States for dissemination to the public. The first thing United Artists did was take the film apart and put it back together, their way. Once again, Sam Peckinpah is not at the U. S. system and going back to Mexico.

The American International production of Edgar Rice Burroughs' *The Land That Time Forget* finally got underway on February 25, with Doug McClure in the starring role.

moorcock scripts erb film

Fantasy author Michael Moorcock has worked on the screenplay, and Kevin Connor is directing this

epic, and teaming with the latest Bond, Roger Moore, in a spy-sac- posse actioner titled *Gold*, due out later this year, probably before the Christmas release of the latest Bond flick, *The Man With The Golden Gun*.

Fans of TV's *Sealed and Sent* will be able to see of Fred Sieford soon in the title role of a big (well, pretty big) film going under the name of *The Black Godfather*. Sly and the Family Stone, Marlene Morrison and James Cagney will be bucking up Redd Foxx as he makes his semi-senior movie debut.

Tul Bryson, who has appeared in every type of role, from gangster in the *Magnum P.I.* series, to an android in *Westworld*, will be playing the title role of *Tangosaurus*, an Italian film on the life of the Lord High Inquisitor of Spanish history. Filming on the combination

of yakko/gangster film has spawned thousands of quidnuncs ex- ploring this modern code of Samson ethics.

Your friendly neighborhood police department, complete with its emblem of depravity, liberally laced with wit, is the focus of *The Billings*, a new United Artists film. Strengfeld is also coming, the tale of a chose after an AWOL soldier, by both the US and North Korean armies. A Japanese pacifist group, and an intelligence investigator are also seeking the soldier, but only to promote their own interests.

Other films to consider watching, that will appear in the next couple of months will be, *The Cliffhanger* (Cavender, starring James Garner, from Rama Vista Studios), *Enter The Tiger* with an all-Chinese cast from Cannon releasing, *The Great Gatsby*, starring Robert Redford and

said, that way you can pay twice as much to see what got to be an ever expensive film.)

Based on a new film, storyboarded and edited by the cinematic demigod, Orson Welles, will soon be making the rounds. The film deals with

new welles film flashes fakes

roles, from Welles' own *War of the Worlds* to Clifford Irving—a docu- memory of glibility and the first Welles' film in years.

The next time you see comedian Paul Lynde kicking a dog or being not nice to somebody, just remember he's really on old softy underneath. He was the single largest contributor to help save the birth-

of who did the screenplay for Sergio Leone's *Horror Western Once Upon A Time in the West*; for *The Last Tango in Paris*, and George Roy Hill for his reunion of *Batt Country* and the *Sundance Kid* in *The Shag*.

The choices before the economy will also be wide and colorful this year in the Dramatic Acting category. Marlon Brando is nominated for *Last Tango in Paris*, Jack Lemmon for *Save the Tiger*, Jack Nicholsen for *The Last Detail*, Robert Redford for *The Shag*, and Al Pacino for *Serpico*.

The Best Actress category has nominated Ellen Burstyn's performance in *The Exorcist*, Glenda Jackson's in *A Touch of Class*, Milla Mason's in *Cedarsville Liberty*, Barbara Streisand's in *The Way We Were*, and Joanne Woodward's in *Summer Dreams*, *Winter Dreams*.



Anious-ALP-British Lee production. Tough Clint Eastwood, the tall, rugged superstar will be playing the key role in the upcoming *Roger Deakins*. The original star, Paul Newman bowed out of the produc- tion and Eastwood stepped in to take his place.

Veteran James Bond director, Terrence Young will be in the news in a couple of weeks as his produc- tion of *The Amazons* hits the screens in fall. Rishley and Lucy color, Leopoldo Pekar and Alvaro Johnson will be starring in the film about a world where men are the weaker sex, and both Young and his executive producer hope that this will be the start of another Bond-like trend. *Meanwhile, Young is hard at work on another film*, this time about the Ku Klux Klan, starring Lee Marvin, Richard Burton and D. J. Siposse. The movie will be appropriately titled *The Blameless*.

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crime films flourish for summer fun

There are some big crime movies coming on in the very near future, and among the biggest will be *The Taking of Pelham One Two Three*, directed by Joseph Sargent. Pelham will star Walter Matthau, Robert Shriver and Martin Balsam in the tale of the hijacking of a New York subway, adapted from the best-selling novel by John Gutfreund.

The team of Oina Colletta, Michael Winslow and Charles Bronson will be an head again soon in *The Death Wish*, the latest in the crop of violent crime thrillers.

For those of you who remember, Peter Hunt was the name of the man who directed the first non-Connery, Bond film, *Dr. No*. *Majesty's Secret Service*. Hunt was

horror/biography will be beginning in May.

There is a new breed of films coming to American theater screens in the next few months, and, like the *Kurosawa* films we have been inundated with, will come from the Orient. The films go by the the- same name, yakko-ers, and are really the coalition of many films and ideas that go into the Japanese gangster film.

The films have been growing popular in Japan for a number of years, so much so that Robert Maltin has gone overseas to make one, titled *The Yakuza*, to be

mitchum hits far-east mafia

Directed by Sydney Pollack. Don't look for too much variety if the idea should catch on, however, even in Japan, there is only one plot for the yakko, that being a gangster gets fed up with his evil ways, goes against his boss, then kills himself because his code of honor forbids his rebelling against his boss. Following the same plot, since the Japanese remake rather than re-release films,



place of *Death of a Salesman*, the

composer of *Drax, Turkey in the Straw*, Old Dan Tucker, and the Blue Tail Fly, as well as the engi- niator of the flea-beetle musical in *1847*.

It's Oscar time in Hollywood, and no one's no doubt nervous, nearly every film you never heard of before is wearing a piece of advice, rising star proclivities, "nominated for 487 Oscars." The hard sell is on you to go see films now, that you wouldn't have been caught dead near if it weren't for the nominations.

Nominations for Best Picture of the Year were from everything from tough *cop-cop* stories to *beauty's adventures*. But in the front running this year, with 10 nominations apiece, were the old American standbys of crime and horror, *The Sting* and *The Exorcist*. Other nomi- nations in the Best Film category were *America Graffiti*, *Cries and Whispers*, and *A Touch of Class*.

In the category of Best Director, the nominations this year go to George Lucas for *America Graffiti* (Lucas may also be familiar to her- osic fiction fans who saw his *THX 1138*), Ingmar Bergman for *Cries and Whispers*; William Friedkin (who did *The Night They Raided Minsky's* and *The French Connection* for *The Exorcist*); Bernardo Bertolucci



and *George C. Scott*.

—Mike Nichols

The Day of the Dolphin

To list the names of the characters and communities would not be within the scope of *Mediascene's* policies, but we will touch on some of the more important and interesting points in the Awardees' presentations.

First, the Special Effects category no longer exists, consequently Ray Harryhausen's virtuous creations on the new *Slade* movie will go un- recognized. The *Exorcist* however is represented in the Supporting Actor, Supporting Actress, Best Screenplay, Cinematography, Sound, Film Editing, and Art Direction, areas.

The Day of The Dolphin is up for having the Best Dramatic Score, by Jerry Goldsmith, and *Elva and*

bond battling for oscar

Last Picture, by Paul and Linda McCartney is nominated for the Best Song.

Be sure to watch the Academy Award presentations on April 2nd and see if you can pick the winners.

California-based author Jim Hor- men will be heading up a new black and white magazine for Marvel, following in the footsteps of the many monster books which are proving extremely successful for the comic kings. The title of the new book will be *Monsters of the Marvels*, and will contain articles and features by Herman, Dan Glut, Ron Howard and other *Monsters* masters.

Finally, for those of you who are hard-core comic collectors, let us recommend the Heritage publication of *The Neal Adams Comic Book*. This is an 8½" x 11" booklet of thirty-two pages, listing all of Adams' work including some relatively unknown material, all profusely illustrated with published and unpub- lished art. Cost only \$2.00 to *From Vinyl*, 332 Grand Avenue, Linden- heist, N. Y. 11757.



DRAGON
LADY



MISS
AMERICA



PLANET
GIRL



FLASH



SCI-FI



the pin-up queen



IRON
MAIDEN



HAZARD
Madame Hydra

Stevie dressed this Hydro like a skin-tight green leather. Comic code changed wing to robe.



from the
dragons lady
to barbarella



OCTOBRIANA



LITTLE
ANNIE
FANNY



SUPERGIRLS



BULLETMAN



TORCH

She probably had the hottest comic "Vixen" for the blonde. Most famous man's wife for the blonde. Bulletman to get in the best and last clothes than Suppy face Lee.



CAMI



HAWK
GIRL



BARBARELLA



Latest entry is Sherkana's twelve torrid temptresses, a knock-off of the pin-up cake tradition of the fabulous 40's.



IF YOU LIKE COMICS,
IF YOU LIKE PIN-UPS,
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THE SUPERGIRLS!

**LOOK
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THE**

ARE HERE!

They're here—in the classic cheesecake tradition of the fabulous 40's—a deadly dozen demure but devilish damsels, yours in a sumptuous, new pin-up portfolio from SUPERGRAPHICS! This is it—the package you've been waiting for—a super pin-up calendar featuring TWELVE of the most torrid and terrific temptresses you've ever seen! We've named them THE SUPERGIRLS because they're super-sweet, super-seek and super-sophisticated! Imagine them on your wall, twelve tantalizing tigresses—each dressed (in a manner of speaking!) in her own hauntingly familiar garb! SUPERGIRLS in Super-costumes that reveal the most seductive and shapely super-structures this side of Raquel Welch! SUPERGIRLS in super-colors—every month a super-spectrum of brilliant color: Phantom Purple, Arrow Green, Bi-Blue and more! You have to see 'em to believe 'em, a dozen dazzling dames in a riotous rainbow of harmonious hues! GIRLS, GIRLS, GIRLS—in the most exciting comics calendar ever offered—all drawn with tender loving care by STERANKO who spared no effort in his relentless and exhausting research on the subject! These lovelies are not for the faint-hearted! They are SUPERGIRLS—not censored by the Comics Code—dauringly displaying their scandalous specialties and spectacular super-powers just for you! Oh, before we forget, each page features a monthly calendar to help you keep track of your dates! A full year's worth of eye-stopping beauty! THE SUPERGIRLS—the sexiest sampling of spellbinding sirens ever published—guaranteed to be the hottest collector's items of the decade, the first in a fabulous new series! So bewitching, you'll want to order two, one for each eye! Order now—while they last! THE SUPERGIRLS PIN-UP CALENDAR is a giant 10½" x 18" in size and comes mailed in a plain brown tubec!

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Please send me copies of THE SUPERGIRLS CALENDAR.
I enclose \$3.95 plus 50¢ postage and handling for each calendar.

name _____
 address _____
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 Education and Library order 100 copies additional 25¢ postage



Artist Frank Frazetta's visualization of Edgar Rice Burroughs' novel, *The Warlord*—next issue: a review of ACE BOOKS' complete line-up of ERB novels

WPL's *Avenger* series appears stronger than ever on their monthly release calendar. The 22nd novel pits Dick Benson, the man of vengeance against The Black Death. Benson must discover who was the devil commanding the merciless Black Lions Cult, and who could kill from afar. Determined to stop him, the Avenger himself would receive the black armband of death before he found out.

Next month the Avenger faces *The Wilder Curse*, a gruesome death that strikes down victim after victim. Can the Avenger unmask the killer whose plan for revenge upon the guilty was becoming wholesale murder of the innocent? In the following novel, *Midnight Murder*, a plane returning a secret military device crashes heading into a mountain, killing all aboard. Could the Avenger solve the secret and identify the saboteur before more men died?

The Avenger was originally published on a Street & Smith pulp, beginning in September 1939. To capitalize on the success of Doc

Bevilacqua tells of an old-time film star who travels to England to re-create his famous role of Sir Bev, and is implicated in a number of ghoulish, bizarre murders.

June brings the first two books based on the long-lived TV series, *Gunsmoke*, *The Stingers* and *The Sheath*, both by Jackson Flynn. A novellaization of the 20th-Century Fox film *Mr. Keel*, will also be ready. The following month look for Victor Canning's *The Birdman Pattern*, a shocker never filmed by Alfred Hitchcock for Christmas release.

July is the on-sale date for **9 & 44/100% Dead**, a John Frankenheimer film starring Richard Morris. *Padre Macie*, the novella that inspired the Paul Newman-Les Marin movie several seasons ago is back in reprint this month also.

AWARDS April edition includes a new men's sword-and-saber series about Donavan's Devils. *Assassination Set for July 4*—the first in a series by Lee Parker, featuring a half-dozen U.S. Army commandos who fight dirty, kill brutally on

an unbelievable confessional—Hitler was alive in the body of another. Roland Puccetti's chilling novel is a triumph of shrewd writing from FAWCETT.

WARNER PAPERBACK LIBRARY has released a pair of movie/book tie-ins this month. *Clint Eastwood is*

WARNER ON WHEELS!

JOHN WAYNE is



WARNER ON WHEELS!

Crazy Joe

A novel by **Mike Barone**



WARNER ON WHEELS!

Donovan's Devils

ASSASSINATION SET FOR JULY 4...



WARNER ON WHEELS!

Serpico

by **Peter Maas**



WARNER ON WHEELS!

Dirty Harry in *Magnificent* Fees, the latest adventure about a self-styled San Francisco vigilante who is to slay gang lords and drug dealers—and Dirty Harry, the man with the deadly .357, is hot on the executioner's trail! They took John

Wayne off his horse and put him in a police car—the result, McE. It takes a cap to outdo a cop-killer, and McE is determined to do it—even if he has to quit the force to get it done.

Paraphrasing from WPL is Paul Schrader's *The Talisman*, without

mitchum, east mafia, clash

from the film starring Robert Mitchum as an American who returns to Japan where he'd been stationed during WWII. Attempting to help a friend, he is threatened by the Japanese Mafia criminal clan in a classic clash of swords and moral arts. Sidney Pollack directs.

They were called The Seven-Ups, a few unto themselves, who made their own rules—and broke them when they had to. They were the terror of the underworld until a couple of sadistic killers posing as cops began to beat them at their



WARNER ON WHEELS!

McCloud

#3 in the **dynamic series**

Based on the **TV show**

Starring Dennis Weaver



WARNER ON WHEELS!

Crime Biz, Hot Sellers

ow game Philip D'Alessandro who produced *Bulldog* and *The French Connection*, did the film *FATWEED* live up to the book?

BANTAM's current best-seller begins with the rough film hit starring Al Pacino, *Serpico*. Peter Maas, famed for his *Valachi Papers*, details the life and hard times of Frank Serpico, the 35-year old New York cop who couldn't be bought by any price. Appalled by cops on the take, Serpico reported attempts to pay him off to his superiors and was ordered "not to make waves." The bearded Greenwich Village cop soon found himself fighting drug pushers and pimps from one direction, and corruption from another. His story is a fascinating indictment against the system, packed with action, excitement and truth.

Another Mafia memo book coming from **BANTAM**, *Crazy Joe* by Mike Barone. Nominated from the *Don DeLillo* film, *Jeanne* recounts the story of a man who was a living paradox, a hood who murdered for money and risked his

life in a burning building to rescue two children. Loved by his friends, feared by his enemies, he was crazy enough to take on the overlords of the eastern crime medeville by himself.

Defective story fans will give a warm welcome to Ross Macdonald's new rough, hard crime novel, *Sleeping Beauty* featuring private cap (blasted by Paul Newmann several years ago) Lew Archer. More mystery and mayhem in *State of Siege*, by Eric Ambler, acknowledged as the greatest spy novelist of our time—and *Might As Well Be Dead*, a chilling Nero Wolfe epic by Rex Stout.

PINNACLE may have a new hit on its hands with the debut of *The Pulse International* line up. The premiere adventure, by Robin

robin moore, pinnacle, merger

Green Beret Moore and Al D'Amato, introduce Tim Kyle and the top-secret world of electronic surveillance and push-button destruction. Look for *The London Switch*.

May brings a pair of powerhouse sellers from **POPULAR LIBRARY**. *The Willy Gorgon* by Peter Duff is packed with suspense, action and conflict between blacks and whites in modern Africa. *Soon to be* by United Artists, starring Michael Caine and Sidney Poitier. *Cast*—Zachary—Mike Caine's new hip, lethal destruction machine who has become the number one target for the world's most vicious assassins.

One of the best-selling books currently on the paperback racks is John Gutfreund's *The Taking of Pelham One Two Three*. A runaway **SELL** selection, *Pelham* is the story of fear of society's drug-addicts who plan and execute the hijacking of a New York subway train. Their purpose is singular—a million dollar ransom to be paid within the hour. The unforgettable cast of down-and-outers back up their demands by threatening to kill the matron and seventeen passengers aboard the train. Suspense mounts to a fever pitch as the players in the underground drama hi-ball back and forth across Manhattan facing a possible crash that will take the lives of all concerned. Gutfreund's characterization of the four hi-jackers and the passenger prisoners (a prostitute, a drame critic, a lady widow) are colorful and realistic, and

would become stereotypes in less skillful hands. The kind of book you must finish in a single reading, *Pelham* is a super-suspense thriller based on a really fast-paced novel.

FANGTAN bulletines with an armful of upcoming action/suspense thrillers beginning with *Sense Boys* & *The Killing* by Clive Staples. The electrifying tale of a kidnapping, a torture in demands and the severity of the action will soon be replaced by a film starring Michael Caine, *Hill's Brabbel*. A pair of Matt Helm novels, *The Intimidators* and *The Assassins* are on top as is Edward Asner's *Assignment: *America** and *Assignment: *Skills**.

More next issue—until then, keep your powder dry! •

new scribe for avenger

Sequoia, they used the house name "Kenneth Roberts" on the books. Though Les Burt wrote most of the *Doc Savage* tales, the Avenger was assigned to penpulish Paul Ernst who scripted a total of twenty-four adventures. Five more Avenger stories appeared in *Class*, all written by Emilie Tepperman.

With the publication of *Midnight Murder*, WPL exhausts the full-length Avenger thrillers. When asked if the series would continue beyond this point, we're informed that novelist Ken Doctor is COMINGSCENE reader from the beginning would write more Avenger adventures. He tells us he's completed the first, titled *The Man from Atticis*, due as the stands in June.

Two more *Kung Fu* novels are scheduled in the coming months, beginning with *The Brute is Born*. In this adventure, Caine tries to save the peasants of a small town by using his fighting skills against the vengeance of a man who practices black magic. *The Soldier* has Caine forced to become an assassin for a master or a band of Army renegades. It leads to a frenzoe that takes off his skin of mind and strength to absolute freedom.

Followers of the martial arts will be interested in **BERKELEY-MEDALLION**'s new test, *Adios Fighting Arts*, an over-sized book containing over 200 photographs illustrating everything from Kung-fu to Aikido to Panekok-ek.

Coming from **AWARD BOOKS**, a host of movie and TV tie-ins. A pair of *Adam-12* novels are scheduled, *The Heistings* in March and *The Skipper* in April, both based on the explosive TV hit show. The second *McCloud* thriller is also on tap, *The New Mexico Connection*, followed in May by *The Killing*—a role that requires the western shamus to master off his skills to track down the masterminded behind robberies pulled by a gang dressed in 1890's garb.

AWARDS May lineup includes *Thunderball* and *Eight East*, from the film starring Clint Eastwood, George Kennedy and Jeff Bridges, about a couple of bank robbers trying to pull the same job twice. In addition, *Madhouse* will be on the stands to tie in with the film starring Vincent Price and Peter Cushing. Angus Hall's novel (originally titled

BY THE CREATOR OF **DOC SAVAGE** ROBERTS BURTON



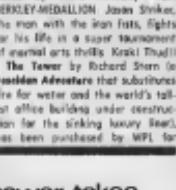
BY THE CREATOR OF **DOC SAVAGE** ROBERTS BURTON



WARNER ON WHEELS!

Serpico

by **Peter Maas**



WARNER ON WHEELS!

Dirty Harry in *Magnificent* Fees, the latest adventure about a self-styled San Francisco vigilante who is to slay gang lords and drug dealers—and Dirty Harry, the man with the deadly .357, is hot on the executioner's trail! They took John

Wayne off his horse and put him in a police car—the result, McE. It takes a cap to outdo a cop-killer, and McE is determined to do it—even if he has to quit the force to get it done.

Paraphrasing from WPL is Paul Schrader's *The Talisman*, without

As we promised, MEDIASCENE is expanding its most popular features editorially and graphically. Science fiction and fantasy folks tell us this category of expansion—double our previous coverage! If any publication gives more coverage than this, we don't know about it. Now get ready for *SF-off!* Thrill Town! Coal Zerell!

DAW offers a quartet of SF releases for the month of April beginning with *Can You Feel Anything* When I Do That? Here are sixteen unique and startling glimpses into the future as only Robert Shckley could envision them. A skilled short story writer in a class with Frederick Brown and Richard Matheson, Shckley's special brand of wit and back for the surprise finish are always a welcome addition to our

daw selects sheckley shorts

backshelf. First and foremost, Shckley is an entertainer, perhaps best remembered as the author of *The Teeth Wielder*, a film, if unheralded, SF adventure film with Ursula Andress and Marcello Mastroianni.

Presto of Asturias returns in the fifth novel of the series, *Prince of Scars*, by Alan Burt Akers. This edition features accompanying maps and illustrations plus a complete glossary of names and places in the series. Cop Kennedy fights to solve the mystery of *The Shaken Gate* beyond which lies a nightmare paradise. In the seventh novel of this series by Greg Korn Robert Chilson's *As the Centres Fall*, reveals an ancient Earth, where man lives an dried ocean

CAP KENNEDY WRITER OF THE SHAKEN GATE

THE EATER OF WORLDS by Gregory Korn



bottoms, searching for the legendary Kriegswood Legacy—their only hope to save the planet from crushing red roses.

In the twilight years of the 20th Century, death had become a rarity. Then the entertainment houses focused on Katherine Mortenson, a woman dying slowly, painfully, before the eyes of millions. She wanted to escape from the television ghosts and was helped by her new friend, Radha. She didn't know he was the man with the TV eyes. D. S. Compton captures the chilling promise of media future in *The Underlying Eye*.

Way back around the time when science fiction moved from the pulps to the paperback format, a young man put together the first anthology of its kind, *The Pocket Book of Science Fiction*. The Aver Fantasy Reader and dozens of others followed, year after year, from whatever publisher he happened to be working for at the time. A few years ago, he started his own outfit, and modestly

christened it with his own initials for *Leigh*. Here's still anthologying, as it's loosey-off. May release, Donald A. Wollheim presents *The 1974 Annual World's Best SF*, featuring a collection of ten unforgetable novellas and short stories by to-

color as the first of our double-sized *Sword and Sorcery* issues. Ballantine and Brockett saw it, swore it was Stark and persuaded Steranko to let them use it for the previous book of the new series. Don't believe it!

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wollheim anthology due from daw

day's leading fantasy fiction writers—Ellison, Pohl, Shckley, Wollheim, Steranko and others.

Calif. Spyder visualizes a grim interview in *The Hand of Asturias* where planetary workhounds plotted a universal telecast. All they stood in their way was Chen the Earthman. Soon they wondered, who was the prey, who was the predator? *The Werthermancer*, Peter Dickinson's new novel, transports the people of the British Isles into the Dark Ages where wednesday is



ROBERT CHILSON AS THE CURTAIN FALLS



shunned and witchcraft rules. DAW's final monthly release pits Cop Kennedy against The Eater of Worlds—and a trail of conflict, murder and evil older than all of mankind. Another novel in the tradition of Captain Future!

"There's only one Leigh Brockett and there's only one Jack Shckley still alone in their field," states Roy Bradbury about *BALLANTINE'S* new series. Brockett, whose credits include films such as *The*

steranko illoos new brackett &s's series

Big Sleep, *Meteors*, and *The Long Goodbye*, introduces her most famous character, Stark in *The Ginger Star*, the first in a series of swashbuckling fantasy adventures. MEDIASCENE readers will find the cover familiar—we printed it in

color as the first of our double-sized *Sword and Sorcery* issues. Ballantine and Brockett saw it, swore it was Stark and persuaded Steranko to let them use it for the previous book of the new series. Don't believe it!

Based on the hit TV show, *The Six Million Dollar Man*, *Operation*

back in print featuring Fritz Leiber's incendiary *Riddle*, Felford and the Gray Mouser up to their ears in thives, and *Warren* and *Wolff*. A pair of Perry Rhodan *Wolffs* are on the *ACE* schedule this month, *The Earth Bias* and *Time's Laundry*. The legendary round-robin space serial *Galaxy* is also on tap in these volumes. *EDD's* *The Mean Man* will hit the shelves this month also.

Andre Norton fans will be pleased to discover *The Last Planet* republished in April. In addition, look for Roger Zelazny's *Ice of the Dead*

ace issues perry, vance

and *EDD's* *Leaf and the Liss*, *Life Hunt* and *The Purple Gas*. Two more Perry Rhodan novellas wrap up this month's releases.

Rhodan's still on it in *ACE's* May selection, *Unknown Sector: Millic*

LEIGH BRACKETT THE GINGER STAR

INTRODUCING ERIC JOHN STARK

1



DONALD A. WOLLEHIM PRESENTS THE 1974 ANNUAL WORLD'S BEST SF



ANDRÉ NORTON
WITCH WORLD



Witch World is back in the spotlight with *Witch World*, the first book of that series featuring Stessa Tepperg in a world where science is magic. Philip K. Dick's *Obituary*, *The Creek in Space* will also be available this month, as will *EDD's* *The Knucker*—the story of Billy Byrnes, a violent, eternal, ruthless, powerful and blood-thirsty, spawned by the alien jungles of Chicago. Before long, his natural ability for finding trouble left him shipwrecked in a Far East jungle where he was no more than his only chance for survival. Next month, MEDIASCENE covers *ACE's* complete line-up.

Walk to the End of the World by Suzy Clancy reveals a frightening future of women's life as we'll never know. Men treated the degenerated creatures known as "fests" with contempt. To give themselves the drive to survive and reconquer the world, they needed a common enemy. They described the "fests" as goliath

©1974 Ballantine 23963

\$1.25

6 mil man
price 1.25

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steranko new film from Columbia Pictures

This month, *ACE PAPERBACKS* releases *The Languages of War* by Jack Vance, award-winning author of *The Dying Earth* and *The Dragoons*.

Vance's epic follows the adventures of the young deposed heir to the throne of Pao in his efforts to regain leadership. Polax, a powerful alien-wizard comes to his aid—and creates his own scheme to subdue the wailing empire.

Philip José Farmer, who's recent output has been occupied with fictitious tales of Tarnion and Doc Savage (and see *The Shadow*), finds again with *Medusa of Ancient Ory*. By special permission from *Burroughs*'s son, Farmer re-

veals the origins and history of the last city of Opar. A cover, three maps and ten illustrations by Roy Krenkel embellish the logo created by EBB several decades ago.

Based on the hit TV show, *The Six Million Dollar Man*, *Operation*

for the terrible Worthing that had destroyed the world. It was going to be a long journey back!

The latest offering in **BALLANTINE'S Adult Fantasy Series** is Ernest Bramah's *Red Long Whistle His Men Set*. In the never-land of dynastic China, the wily and witty teller of tales of the title spent a host of dilemmas, yet always comes over her difficulties and seeks to preserve herself for a revival.

Check the racks for *Leaves* by Alan Dean Foster, the movie tie-in book based on the new re-creation of the same name showing Glenn Strange and Evi Merediz. The body of the title is a female Tarzan raised by fierce jungle cats after her parents are killed in a plane crash, etc. *Leaving home*!

More jungle action coming as the twelve final Tarzan novels are scheduled for release in May. A new Tarzan poster one may well also be available, matching the Alan Carter graphics as previewed in this publication last fall.

Alan Dean Foster returns to script the new adventures of the

Godwhale, a Godwhale—a port-organic, port-enriched plasticine harvester—has abandoned by the live-living Earth Society in the dead and sterile sea. A complex cyborg, she anguishs over her uselessness and seeks to preserve herself for a revival.

godwhale to sail

of the seas and mankind, a revival that would begin her war with creation.

Mars undersea action is at hand in Frank Herbert's *Solar Pressure*. Set in the future, *Pressure* is a spy story, chase thriller and psychological suspense tale of men at war or residents on any base by C. S. Forrester or Herman Wouk. Originally titled *The Dragoon is the Sea*, Herbert fans will consider it one of his best.

This year, **BANTAM** has launched a new science fiction program with

Phantom of the *Alien* which equips thousands of alien creatures to escape from it to join communities—a phenomena the super leaders can't understand.

Titles to come will include *Star Trek 10* by James Blish, *Star Trek*

10 by James Blish, *Star Trek*



AVAILABLE NOW!

Once in a decade an artist like MIKE HINGE comes along who shatters the traditional approach to imaginative illustration and produces a new kind of visual wonder. Following in the footsteps of the great science fiction artists like Frank Paul, Chesley Bonestell, Virgil Finlay, Ed Emshwiller, Kelly Freas, Jack Gaughan, and Richard Powers, MIKE HINGE has added his unique style and concepts to their ranks. Standing out in bold, new directions, HINGE has executed a fantastic series of drawings as beautiful as they are exciting. Assembled here for the first time in a complete book, they represent the full range of the artist's sweeping graphic approach, superb sense of design, and unusual rendering styles. Over 70 astonishing illustrations are reproduced in this giant Supergraphics-size volume (10½" x 14"), and bound beneath a unique silver and black cover representative of the men and machines inside. THE MIKE HINGE EXPERIENCE explodes with incredible, new ideas and mind-blowing graphics guaranteed to turn you on. Never before has such a sumptuous portfolio of drawings been offered. Within these pages HINGE visualizes a dynamic tomorrow of machinery and magic, spacemen, women, robots and androids—all the wonders of inner and outer space—with a touch of electronic wizardry. Expect the unexpected when you get THE MIKE HINGE EXPERIENCE.



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Filmbooks have become increasingly popular in the past few years as the public's hunger for knowledge of the cinematic medium grows. CURTIS BOOKS has been particularly active in the filmbook field with a series of volumes edited by the eminent movie critic and historian, Leonard Maltin. Titles in the series include: *The Real Stars 1 and 2*, *"87" Movies*, *Prestige Stars*, *Hollywood Directors*, *The Laurel and Hardy Book*, and *Karlstad-The Man, The Movie*. Each volume is a valuable aid to film buffs and researchers as well as being easy, engrossing reading for non-experts alike.

In *The Art of the American Film* from ANCHOR PRESS, author Charles Higham traces the film art from its humble beginnings to the retentive decade of the major studios. Higham discusses the contributions of actors, screen-writers, producers, directors, editors and cameramen as well as the art of influence and development of styles. The book is richly illustrated with more than 150 photographs, most of them never before published.

BANTAM BOOKS has just released

the paperback edition of Pauline Kael's definitive *Citizen Kane Book*. From conception to completion, *Kane* is a penetrating examination of the legendary film epic of the title, considered by many to be the finest American movie ever made. A renowned film critic, Kael has included in this book her famous essay, "Raking Kane," the full shooting script by Herman Wouk, and Orson Welles, and more than 80 frames from the film and the cutting continuity. A highly intelligent and enterprising study of a great film classic.

Though not a filmbook, but one now being filmed, E. Scott Fitzgerald's *The Great Gatsby* will be the novel to read this year. Published as "the most elegantly owned film is years," the BANTAM edition is highlighted with 16 pages of full-color photographs from the movie starring Robert Redford, Mia Farrow, and Lois Chiles.

AVON comes with a pair of filmbooks headed by *Actors Talk About Acting*, fourteen intimate interviews with top film and theatre stars, and *Father Goose*, Gene Fowler's notable biography of America's King of

Comedy, Melvyn Douglas. The book details Douglas' rise from bit parts in D. W. Griffith movies to the head of his own film studio, where he brought to the silent screen *The Kentucky Coon*, Chester Conklin, the famous bohemian, and his greatest film discovery, Charlie Chaplin. In 1925, Douglas was at the height of his success, enjoying his most profitable year. Fowler classifies the his four years later when a trio of factors conspired to end the reign of America's Comedy King, the 1929 crash, the invention of the talkies, and the avaricious cartoon—a little black mouse who ended the era of the silent comic film.

If a mouse did indeed bring about the end of an era, it must be to his credit that he was responsible for an even greater one, and Christian Fischer's *The Art of Walt Disney* details every step along the way in telling the story of Disney. Fischer thoroughly chronicles the history of the animated film since it was from the Disney studios that the milestones came: the first cartoon with synchronized sound, the first in color, the first animated feature.

The book itself, published by Harry N. Abrams at \$35, is abounding with over 250 illustrations, the real wealth of the volume, many in color, often as double-page foldouts. The author has carefully selected hundreds of character sketches, model sheets, storyboard, background paintings and animation cells that literally make the book a primer to animation.

Disney himself was no great draftsman and did not contribute, drawing to any cartoon after 1926. His talent lay in his original ideas, unique imagination and extraordinary vision—a talent that built a multi-million dollar empire and eventually found itself gratified in the mythology of our century. At age 16, Disney had had about his age to join a corps of ambulance drivers in WWI France where he moonlighted for a few extra francs by painting fake medals on leather jackets. By 1923, he had made his way to California where he began his own film operation in his uncle Robert's garage. A few months later, Disney and a handful of co-workers were turning out a part-live, part-animated series

titled "Alice's Wonderland." Disney came when he began to produce a new cartoon series, "Oswald The Lucky Rabbit."

But the real Disney success came in 1928, when a three-fingered mouse named Mickey made his debut in New York City. Mickey was designed by Disney's partner, Ub Iwerks, presumably (as legend has it) after a some mouse Disney had kept on a cart years earlier in *Steamboat Willie*. Disney made use of a full synchronized sound track, turning an otherwise adequate piece of cartooning into the corner stone of what would become his cinematic empire. In that moment, Disney made his name a household word and turned an energetic black-faced mouse into something akin to an American folk hero.

The rest, of course, is history and Higham covers it all: "Silly Symphonies," *The Three Little Pigs*, *Mickey Mouse*, *Donald Duck*, *Snow White*, *Fantasia*, all the achievements in the Disney mythos from the Mouse to the Mighty Kingdom of Disney land. If there is one book that deserves a place in your library, *The Art of Walt Disney* is it! ■



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